

# The Sculptors Society

## BULLETIN



**Steve Moxham**  
Orca  
Carbon Fibre & Stainless steel  
45 x 50 x 100



NOVEMBER - DECEMBER 2015

[www.sculptorsociety.com](http://www.sculptorsociety.com)

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# THE SCULPTORS SOCIETY CHRISTMAS PARTY 2015 EVA CHANT

Our annual Christmas Party, held once again at the Mosman Community Centre and Art Gallery, Mosman, on the 3rd December, 2015, was a resounding success. We received nothing but praise for the quality of the food and the attention to detail from our numerous artists and their guests. The committee excelled this year by providing all the catering themselves. The quality and quantity of the food provided was superb and was very well received. Feyona did a great job of background work to ensure this venue would succeed without a hitch, which it did.

Special thanks must also go to our own Angela Morrell who, together with her daughter Sarah, prepared the menu and cooked the bulk of the food. As well, all committee members showed off their culinary skills by providing various specialised foods, like interesting salads and awesome sweets, which gave our tables a large and yummy selection of choices. We certainly had a lot of choices this year. The champagne and wine on each table were most enjoyable.

Meike Davis and Eva Chant also had their daughters, Tasha and Peta, helping with the catering, alongside Angela's daughter Sarah. They were very efficient and enjoyed the evening with everyone else.

Great music, laughter, animated chatter from our wonderful members, and of course the delicious foods on offer were the perfect ingredients for a very special Christmas celebration. What more could you ask for! Everyone had a good time and we look forward to more of this in the future.

In the meantime, we wish you all a very Merry Christmas and look forward to beginning 2016 with a good program of exhibition opportunities for your important artworks.



Photos courtesy of Constance Lennox-King (Feyona's sister)



## FROM THE PRESIDENT

With the holiday season upon us and another year at an end, I am hoping that all our artists have had a successful year and are making works they are happy with.

A BIG thank you from me to all our committee members who have worked hard through the year. You are wonderful.

This is the last bulletin for the year - please consider our supporters who advertise in the bulletin when you need supplies etc.

We also are always looking for information about YOU, our artists for the bulletins

This year has had us exhibiting in 11 venues - the most so far, but not all artists exhibit in every exhibition. These venues have all been fabulous and have been wonderful to invite us into their foyers where we exhibit our works to both the tenants and visitors who may never get the time to visit a gallery, and would never see such a variety of sculpture at one time in any gallery. It is great to be part of the excitement of someone finding an unexpected work they love.

Our venues have included Gateway building, AMP Capital, Angel Place, NAB House, the Governor Phillip and Macquarie Centres, The Incinerator gallery, Australia Square, MLC Centre, Darling Park and the Concourse at Willoughby.  
All beautiful venues.

Our sad loss of our Vice President Maryann Nicholls is still felt keenly at many moments. We remember Maryann.

Our forums at the Mosman Art Gallery have been interesting and well attended. Thank you Gary.

We have plans next year for some studio visits, and our own Sally Aplin has also volunteered to run a workshop day of clay sculpting which should be fun for all.

Our artists have been part of their own solo and group

exhibitions - Congratulations.

My own experience in China was fantastic and I will give you more information and images once the bronze pour has been completed.

Eva has been very busy keeping our website up to date and current and also informs us all of opportunities both in Australia and overseas - with many artists taking up these opportunities.

Feisal keeps our bank balance up to date and if you haven't yet paid your membership (this was due December 1st), or your website plan option B, please contact Feisal. We need to be financial to look after you.

Michel Brouet gave some of us the opportunity to have professional quality photographs of our work done - and this is something we have hoped to provide for a few years. Please let us know if you are waiting to participate.

Our Christmas party this year was the best ever, with everyone enjoying delicious food from all your committee! - and Angela's daughter Sarah, who made us delicious dishes. Lee provided the music this year, and the wine we provided was certainly enjoyed. Eva put on her slideshow of artists works, and it is great fun to see your work appear on screen. We actually had assistance from three committee members' daughters - Angela's daughter Sarah was joined by Meike's daughter Tasha and Eva's daughter Peta. Lovely to have this support. The venue was very festive with lights and balloons.

Now a final reminder to prepare your works for the Incinerator exhibition in April - we can have work outside in the park, and on the street side, also outside in the protected area and also inside in the interesting historical incinerator. This exhibition is your chance to enter larger works, collections of work, outside works as well as more performance based works and wall and ceiling pieces.

I hope you have a wonderful holiday season,

Feyona

## ARTIST'S MORAL RIGHTS SUCCESS.

The story below was recently published in the Victorian Sculptors Association Newsletter in August 2015, and has been reproduced here again for the benefit of our Sculptors Society members, with the kind permission of the artist Michael Meszaros. We agree that all artists should be aware of their moral rights.

The relevant legislation is the Moral Rights for Artists addition of the year 2000 to the Copyright Act of 1968. If people google 'moral rights for artists' several websites come up of which the Artslaw one is the most relevant to Australia.

Michael's Article:

*"On Saturday August 1st, the Age ran a large story about the Walter and Eliza Hall Institute's centenary which included a photo of my sculpture which commemorates Clunes Mathison, the Institute's first appointed director. He was killed at Gallipoli before he could take up his appointment.*

*The Age published the journalist's and the photographer's names, but not mine as the sculptor.*

*The following Monday, I rang the Age and protested about this omission, citing Moral Rights legislation as legally requiring them to publish my name. The reply was that as the article was not about the sculpture, they had no obligation to publish my name. I countered that the obligation existed regardless of the context if they published a photo of the work. The woman I spoke to had never heard of moral rights law and asked me to email her some information.*

*I did this and in reply I received an email apologising for their ignorance of the law and its requirements and promising to publish a correction the following Saturday. She also said that she had informed the rest of the editorial department of these requirements.*

*This did happen on August 8th, with a photo of the work and the statement that the work was done by me.*

*I thought that this was not just a win for me, but a longer term advance for a major newspaper to understand its obligations under moral rights law".*

MICHAEL MESZAROS

# ANIMALS AND THEIR ART

CONCOURSE ART SPACE 2015 - REVIEWED BY ANGELA MORRELL.

**Amanda Harrison**  
**Bontsebra**  
Ceramic  
30 x 30 x 12

The Zebra is a wild African horse and no doubt stands as one of the nature's true masterpieces. **Harrison's** zebra is intentionally childlike, naïve in style, and she embraces a simple approach to the presentation of her baby. Bontzebra reminds me of Henri Rousseau's charming depiction of animals in his paintings.

**Harrison** says: *Though just a baby, this young fella proudly shows off his stripes and a full head of hair.*

**Harrison** totally engages us with her adorable black and white **Bontsebra** and few would resist falling in love with this sweetie.



**Michael Vaynman**  
**A First Meeting**  
Bronze  
Two pieces: 20 x 24 x 9  
18 x 24 x 9

**Vaynman** is known for his bronze casting and technical excellence. After all said and done, this is his living. **A First Meeting** is a superb example of how he can use polished, unadorned bronze to infuse energy and interest into his sculptures.

**Vaynman** says: *This artwork came about as an exercise in abstracting the animal form – horses, in this case. As a theme I chose relationships: I wanted to impart emotion through body language of the animal - the tension and apprehension, but also a sense of excitement and curiosity.*

**Vaynman's** subject matter exudes youthful vigour, a sense of the free-spirited and carefree. Investigate his equine subject matter and you will see the many simplified sculptural shapes. The colts' manes, tails, the structure of their flanks and heads all speak of stylization and abstraction of form. This work speaks of youthful camaraderie and courtship and is utterly joyful.



**John Brooke**  
**21st Century Dragon**  
Welded Steel  
71 x 71 x 31

Dragons have spiritual significance with various cultures around the world and immediately engage our collective imagination; their mystique leads us to a variety of interpretations. Brooke engages us using his familiar modus operandi, completely turning the totally abstract into a semi abstract image of a 21st century dragon. He manages to capture in his modern depiction the feeling of a sea dragon that squirms and twists. It emits rancour with its sharp-pronged tongue.

**Brooke** says of his dragon: *He has achieved so much recently. Perhaps he sees a need to chill, be friendly, constructive, forward thinking, in other words COOL!*  
*Good Dragon*  
*Smart Dragon*  
*Cool Dragon*  
*21st Century Dragon*

And, dare I say, a gorgeous dragon.



# ANIMALS AND THEIR ART CONTINUED...

**Vlase Nikoleski**  
**Beacon**  
Cast Stainless Steel & Bronze  
245 x 108 x 66

A beacon is intentionally visible. It is a device that exists to convey information and give signals. In the context of a gallery space we are left to reflect what **Beacon's** signals are. **Nikoleski**'s sculpture is an adventurous and masculine work that sends out brilliant messages. He uses a combination of identifiable symbols that indicate the discovery of a strange land.

**Beacon** sends a warning to those who venture near with the gnashing of feline and canine teeth at the prow and the stern of a Nordic looking boat. The bats hang like tempting tit-bits on the branches of a tree above the heads of these ferocious creatures. All of this is on an elevated base anchored into place with stainless steel gyro ropes.

**Nikoleski** says: *All my recent work is informed directly or indirectly by the living Australian landscape. I use recognizable living subjects, juxtaposing forms of indigenous and introduced species as a visual metaphor. I frequently work with stainless steel and bronze, which I find easy to manipulate into any shape or form by casting, fabricating, modeling or forging. This is a superlative work that satisfies and entertains us with its finesse and interesting dialogue.*



**Helen Alajajian**  
**Watching Her Puppies**  
Bronze  
65 x 34 x 34

**Alajajian** says: *During the process of sculpting this work, first in clay, I did my best to imbue her with vitality and capture her essence. She is very much on alert whilst watching her puppies. If ever I saw a dog, this is a no frills brown dog. This is an honest dog, it's a fair dinkum Aussie dog. Ears erect, she is an alert and confident dog, outgoing, and protective. Conversely, she could be an aggressive dog as she seems to say "don't mess with me". All mothers understand this agenda when they are protecting their young.*

**Alajajian** has recongnised the true spirit of her dog and fully understands her. She loves her dog and knows she's fierce, fun and fabulous.



**Argo Ho**  
**Life Code V**  
Bronze  
30 x 20 x 20

**Life code V** is about the fundamental structure of life. Cells come in all different shapes. Rectangular cells are the most common shape of cells. They are in accordance with the function they have to perform. In **Ho's** sculpture there is rhythmic order in the cellular structure at the bottom of his sculpture, creating a solid foundation to the work. Out of this formality oozes an utterly organic form through a crack in the solid dark bronze base. A metamorphosis takes place. It is a freely formed, biological and uncontrolled organism, and is in contrasting and delicate aquamarine blue with gold at its apex.

**Ho** says: *In a particular moment of life a genetic mutation may occur, just like the organic form in the upper part of the sculpture which breaking through all the existing boundary and limitation, became a new form of being. Life Code V is unreservedly dynamic and mesmeric, inviting deep contemplation.*



# ANIMALS AND THEIR ART CONTINUED...

**Steve Moxham**

**Orca**

**Carbon Fibre & Stainless steel**

**45 x 50 x 100**

**Orca** is a whale graphically portrayed in the manner of super realism. Nonetheless, the fibre pattern beneath the glossy smooth surface of this noble creature, is contrary and yet at the same time complimentary. The **Orca** is a killer whale with individual pods specializing in different types of prey. Their hunting techniques and vocal sounds are often specific to individual groups and indicate a form of culture that is handed down from generation to generation.

**Moxham** says: *This piece has evolved from design to timber carving, to the carbon fibre molding and then the painstaking task of hand shaping the steel to give a seamless body. With over 400 man-hours to create, this piece has become a proud accomplishment. There is without doubt a profound sculptural beauty in **Orca**. After all, there are few creatures with such perfection of form. **Moxham** is to be congratulated on such a fine achievement and The Sculptors Society will look forward to seeing further images of his sea creatures.*



**Peter Lewis**

**On Alert**

**Stainless Steel**

**18 x 29 x 16**

**On Alert** is a strongly figurative work that we are all familiar with. However, seeing it again gave me a renewed enthusiasm; it is an amazing work.

Anyone who knows anything about German shepherd dogs will know there is much to be admired in this animal. They are intelligent, gentle, protective and strong. In this instance Lewis has made his dog in stainless steel, which gives him added strength, and a gleaming vitality.

**Lewis** says: *This is a representational work of a German shepherd police dog. As the name suggests, the dog is rising and preparing for action whilst on guard duty. The work has been produced both as bronze and stainless steel editions, with future plans to produce editions in glass.*



**On Alert** is a compelling and sensual work, which one would never grow tired of. In fact, it would quickly become part of the family and give complete devotion.



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# RYLSTONE WOOD SCULPTURE SYMPOSIUM

## A PARTICIPANT'S PERSPECTIVE BY KEITH CHIDZEY

8 Artists – 10 days – 8 tree trunks – Quality accommodation and sensational food supplied - they even were going to pay us! – “What could go wrong?!”

Throw in a wonderfully supportive community that could not do enough to help and encourage us, and there was not a single negative to this event.

A delightful bunch of mixed skilled wood sculptors were selected to participate in a 'timber symposium', the like of which Australia has not seen in several decades. Artists from Mexico, the Illawarra, Central Coast, a couple of semi-locals, and me from Sydney, nervously and expectantly gathered at the end of October, one hour north of Lithgow in this lovely little town. Apparently, these types of symposiums are quite common in Europe and America but for some reason have fallen out of favour here. Given the success of this I cannot for the life of me see why.

The first two days were bedlam: chainsaws in concert for hours on end! - pity the poor neighbours across the valley... Then, as each work started to take shape, the variety of styles and techniques started coming to the fore. It was truly inspirational. There were no prima donnas – we each shared, helped, suggested, critiqued (and often pranked). This was so much further than a normal residency experience can take you.

## MEMBER NEWS : KEITH CHIDZEY

**Chasing Francis: A Solo Sculpture Show** - Keith Chidzey, at Gaffa Gallery, Clarence St, Sydney. 26 November – 7 December.

Featuring works in timber (Huon Pine, Sassafras, Red & White Maple, and Tallow-wood) and bronze.

In Chidzey's own words: *My immediate past has centred on grief, lament and loss; personally and societally. Increasingly my creative energy was absorbed by the imminent passing of my mother and a terminally ill childhood friend. As I emerged from the anguish of their passing, I focused more positively on the aspects of life, theirs and ours: to celebrate beauty and praise.*

Researching the life of St. Francis of Assisi became inspirational. He went through the lowest of lows: "The miserable emptiness of his life suddenly appeared before him; he was terrified at his solitude. Memories of his past assailed him with

One of the conditions of the Symposium was interaction with the public. One weekday morning we had over 50 come past to observe before morning tea. I was fortunate in that I was up the back and could 'zone' into my work. There were also all the school kids coming and watching what we were creating. And then there were the media: ABC - [www.abc.net.au/news/2015-10-29/rylstone-wood-symposium-brings-eight-artists-together/6895324](http://www.abc.net.au/news/2015-10-29/rylstone-wood-symposium-brings-eight-artists-together/6895324), WIN News - [www.youtube.com/watch?v=Kgl5CkzasW4&feature=youtu.be](http://www.youtube.com/watch?v=Kgl5CkzasW4&feature=youtu.be), and the regional paper doing full page spreads on us. All of our profiles have gone through the roof out west!

At the end of it all, some sensational large-scale timber sculptures were produced. They will feature in various regional towns. (The indications are that mine is earmarked for the main street of Gulgong – we shall see). And just as important, some wonderful new friendships were made both in the local community and with fellow artists.

To answer my original question, "What could go wrong?" - So much could have, but nothing did! I have no hesitation in being involved with something like this again – and recommend it to any sculptor who wants to test their skills in a brilliant, supportive environment.



*intolerable bitterness ...In such hours of moral anguish, we seek refuge either in love or faith. By a holy violence he was to arrive at last at a pure and virile faith ..."*<sup>1</sup>

*In that pure faith, he found beauty: "When he found an abundance of flowers, he preached to them and invited them to praise the Lord as though they were endowed with reason. In the same way, he exhorted with the sincerest purity cornfields and vineyards, stones and forest and all the beautiful things of the fields, fountains of water,... earth and fire, air and wind, to love God and serve him willingly. Finally, he called all creatures brother ... he discerned the hidden things of nature with his sensitive heart, as one who had already escaped into the freedom of the glory of the sons of God."*<sup>2</sup>

St. Francis was one of the original radical environmentalists and creatives, way before the invention of those terms.

*For a man to have got this right so long ago deserves our respect and focused attention. That is why he has inspired my work.*

<sup>1</sup> Paul Sabatier, *The Road to Assisi*, p.10

<sup>2</sup> Thomas of Celano, *St Francis of Assisi*, p.72-73



# MEMBER NEWS :

## JOLANTA JANAVICIUS

This image of Jolanta Janavicius and her Darling Park prize - the Roger Fenton Prize for her work 'Sunrise' - in bronze, was published on the front page of the Lithuanian weekly - 'Musy Pastoge' 11-11- 2015



**Jolanta Janavicius**  
Sunrise

## BABETTE FORSTER-GOMME -

Our former President, and Vice-President, Babette Forster-Gomme, had a beautiful 90th birthday party on the 6th December at her home in Terrey Hills. Babette has been a member of The Sculptors Society for over 30 years. She instigated exhibitions in the lobbies of CBD buildings as a way to bring art into people's lives. We would like to congratulate Babette on the occasion of her 90th birthday and wish her good health and many more birthdays.



## ALEX KOLOZSY

Forbes RSL bought Alex Kolozsy's sculpture, the 1 metre tall WW1 Digger for Anzac Day, 2015. They also commissioned the 1 metre tall WW2 Digger, deciding to unveil both sculptures at 11am, on 11th November 2015, Remembrance Day.

The WW2 Digger is based on photographs of Herb Owen, who was a WW2 Digger from Broken Hill. He is the brother of Marilyn, Alex's wife. Many of the family, including Herb's wife Ivy, and her two daughters attended the Ceremony, with children from the school also taking part in it.



**Kolozsy** and his extended family with the sculpture, World War 2 Digger.

## FEYONA VAN STOM

Friends Paul Williams and Mike Simon exhibited with Feyona at gallery 307 from 4 - 16 December 2015



## ODETTE IRELAND

Odette Ireland exhibited her major work in the Northern Sydney Institute in Hornsby in 'Scratching the Surface' - a work combining birch tree sections as well as copper, barbed wire and different clays. This work explores themes associated with connection and disconnection to places. She has close family memories which are referenced in this work.

Odette Ireland's own words on her sculpture :

*Common Ground consists of a collection of tree-like forms that represent community and explore themes associated with cultural diversity, connection / disconnection to place and historical relationships within my own experience.*

*The work links with my past and references my own family background, as well as incorporating elements that are unique to the Australian environment.*



**Odette Ireland**  
Scratching the Surface

# MEMBER NEWS :

## SCULPTURE BY THE SEA BY SALLIE PORTNOY

My intention here is that as the viewer moves through these glass blades he becomes diminished; the everyman shrouded by the enormity of nature. The two stark glass shafts transfixed in an environment evoke the interdependency of man with his ecosystem and the life force with cosmic energy. The surreal height and the ability to conduct light reflect notions of growth, potentiality and cycles of life in stark contrast to the realities of current environment issues. These Blades of Glass tower not only as harbingers of environmental ruination, but simultaneously as totems of transcendence and transposition, nascent in potentiality; a duality inherent in the contemporary relationship between man and his environment.

My work speaks about female empowerment and empowerment of humankind at large. Conscious intellect struggles to win mastery over brute passions as in the quest for the Holy Grail. Like 'The Sword in the Stone', the sword-like forms are plunged into the soil - grounded and earthbound, while their elegant

forms reach up to the heavens, to the light, to a higher ground. They are at once both male and female; at 'base' highly sexual and reflective of the basic nature of mankind. They speak of the conflict between opposing forces within us, between archaic impulses and new aspirations.

A gluttonous drive for efficiency has undermined the stability of our environment, and our nature, the force that supports us, will not endure without higher level of development in consciousness and respect. In the Talmud - the encyclopedic compilation of Jewish moral and ethical debate - can be found this beautiful and mysterious sentence: "Every blade of grass has its angel that bends over it and whispers, 'Grow, grow.'" (Midrash Rabbah Breisheet 10:6)

This force of conscious growth is what drives us forward to create a personal and communal future that is better than what we had yesterday and what we have today. These Blades of Glass are a call out to the angels.



Sallie Portnoy  
"Nascentai" Blades of Glass

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# MEMBER NEWS :

## FLORENCE BIENNALE

We had the works of **Shazia Imran** in last month's bulletin - we now have the works of Terrance Plowright who was also a winner.

Congratulations to **Terrance Plowright** who picked up a fourth prize in sculpture at the Florence Biennale plus a Medici medal. 420 participants, over 900 works and 64 nations were represented.

*The two works were part of my exhibition at the Biennale. The bronze is a metre high and the cast water clear about 4.4 metres high.*

*The whole show was a great success.'*



**Terrance Plowright**  
Nature, Stillness, Awakening



**Terrance Plowright**  
Hymn to Existence

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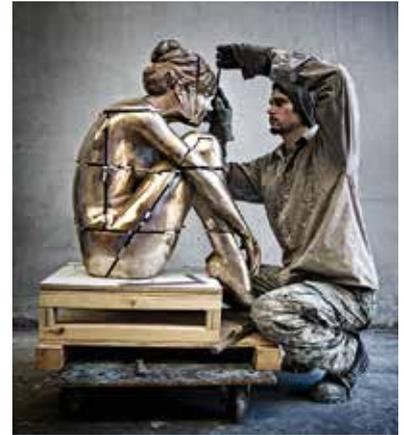
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## HELEN ALAJAJIAN

Helen Alajajian was interviewed by Julie Petersen, at the Mosman Art Gallery for the Meet The Artists Programme.

The focus was on the Tom Bass Sculpture Studio School where Helen has attended for many years and where she sculpted *Benedicta*, a bronze Bust studied from life and currently on display at the Mosman Art Gallery as part of the Mosman Art Society's 20th Anniversary Exhibition. The methods used at the TBSSS are traditional and the same used by Rodin. Helen described the process of first sketching the model, then making a sturdy wire armature to receive the clay. The model's head is examined from all angles including from above by ascending a small ladder to properly evaluate the shape. When the clay sculpture is finished this is followed by the process

of placing metal shims into the wet clay in readiness for casting. Plaster is then mixed and applied to the clay, covering it to the height of the shims. The plaster sets, the mould is opened and the clay removed. Shellac is used to coat the inside of the mould, followed by a release agent for the ease of later chipping out. Layers of plaster and sisal are laid into each half of the mould which is then securely wired close to set. The next step is to chip away the mould. The plaster bust is then ready for a patina or to send to a foundry to be cast in bronze. Helen chose the latter; the bust has a traditional bronze colour patina with a touch of Crimson to the headband and lips.

When asked what it was like working with Tom Bass, Helen replied, "Tom was a hard taskmaster, but he was always right."



**Helen Alajajian**  
*Benedicta*

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## INSURANCE MATTERS

Can we remind you that as well as public liability insurance, we carry insurance covering possible damage caused to the properties in which we hold our exhibitions. Our insurance does NOT cover the cost of damage to or theft of our works of art at any time - not on delivery, or removal and not whilst on display. Our sculptures need to be covered by our artists' own home insurance policies. You need to discuss this with your own home insurer. The Society is unable to supply insurance cover for the works themselves.

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## OTHER SCULPTURE SOCIETIES:

**Victoria:** [www.sculptorsvictoria.asn.au](http://www.sculptorsvictoria.asn.au)  
**Queensland:** [www.sculptorsqld.org.au](http://www.sculptorsqld.org.au)

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## ATTRIBUTION OF IMAGES

Artists have approved the USE of their images

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## WWW.SCULPTORSSOCIETY.COM

Our members are reminded that the website is there for their benefit and helps to promote their work and personal information. All new information from artists can be included onto their webpages but we need this feedback regularly. As well, our website fees require annual renewal and the form is found on our website under Forms. Fees are now overdue and prompt payment would be greatly appreciated.

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## STAY CONNECTED



Please like our Facebook page in order to be kept up to date with the latest Sculptors Society News & Events!

[www.facebook.com/sculptorssociety](http://www.facebook.com/sculptorssociety)

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## APOLOGY

Shazia Imran's two works were inadvertently incorrectly titled in our last Bulletin. Their titles were transposed. We apologise for the error.

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## BULLETIN ARCHIVES

Archived copies of the Bulletin are available on our website: [www.sculptorssociety.com](http://www.sculptorssociety.com)  
Find the link in the 'Services' menu.

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## SHARE YOUR NEWS WITH US

If you have some interesting news to share with our members, please email Eva Chant with your articles/news and high resolution images. [info@sculptorssociety.com](mailto:info@sculptorssociety.com)

If you have information ( and images) of your exhibition please send to Feyona and she can include on our facebook site. [feyanavanstom@gmail.com](mailto:feyanavanstom@gmail.com)

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**Terrance Plowright**  
Hymn To Existence  
4.4m high